



Public Art Master Plan

January 2018

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Why Public Art?

Public art is defined as artwork within the public realm such as on publicly owned buildings or within the public right of way and thus freely accessible for the community to enjoy. Public Art may be functional or purely aesthetic and can be crafted from a variety of mediums.

Public art has the power to be a change agent for a community—culturally, socially, and economically. It can help to humanize the built environment, energizing public spaces and enhancing a sense of identity for the community. Public Art may also serve to educate or remind us of our heritage.

Whether historic, whimsical or purely aesthetic, it can help define a space, create a sense of arrival or transform an area into a landmark destination. Strategically placed works of public art can set our community

apart and accent the unique and special qualities of Sandpoint. This, in turn, may catalyze community generation or regeneration. By enhancing our sense of place, public art may also stimulate investment—attracting visitors and job creators to the area.

“The City of Sandpoint places a high value on attracting, encouraging and developing arts and culture. Sandpoint aspires to be one of the nation’s best small arts towns by encouraging local artists, preserving cultural heritage, nurturing creativity, inspiring original expression, and cultivating art appreciation.”

—2009 Sandpoint Comprehensive Plan

Mission Statement

The purpose of the public art program is to enhance the public spaces of the City of Sandpoint by the introduction of art into the built environment and to promote the City as a center for artistic and cultural excellence.

Goals

The goals of the Public Art Program include broadening the role of the artist in the community by:

1. Advancing Sandpoint as an arts and cultural destination;
2. Ensuring those responsible for the selection and placement of public art are broadly representative of the community;
3. Recognizing the achievements and excellence of outstanding artists and increasing public access to their works;
4. Developing a public collection of artworks with strong inherent aesthetic quality, representing diverse communities, and a wide range of artistic style and disciplines;

5. Providing opportunities for artists to advance their art forms;
6. Provide for a maintenance fund;
7. Advocate for public works projects to include funds for public art.

Guiding Principles

The following **guiding principles** give direction toward attaining our main goals:

1. **Accessible:** Place public art in open where it is accessible for public viewing and interaction.
2. **Support:** Ensure funding, public involvement, professional staffing and proper maintenance support the program.
3. **Community Design:** Integrate public art into the design of buildings, parks, streetscapes and public spaces which enable art as a natural enhancement to community design.
4. **Community Education:** Establish relationships with schools and local organizations to educate and provide exposure to the arts.
5. **Community Involvement:** Communicate, interact and support other community organizations to deliver art and culture to the community.
6. **Diverse and Durable:** Build a diverse and durable public art collection which incorporates various art mediums and themes, reflecting the heritage of the community.
7. **Open Public Process:** Select art through an open process that involves a wide range of citizens and groups, focusing the process on regional artists reflective of our heritage.



Types of Public Art Projects

Working toward the stated goals while employing the guiding principles, the Sandpoint Arts Commission proposes to focus on the following types of projects:

1. **Art in the Park** - working closely with the Department of Parks & Recreation to:
 - a. Identify potential projects
 - b. Identify project spaces
 - c. Develop project timelines
 - d. Identify funding sources
2. **Arts Education**
 - a. Encourage relationships with local schools and arts programs
 - i. Encourage student public art projects
 - ii. Early involvement in conception and planning
 - iii. Assist in implementation
 - b. Recruit involved student board member
 - i. Encourage project participation
3. **City Gateway Art**
 - a. Identify locations and scope of work
 - b. Develop art guidelines
 - c. Develop project timelines
4. **Streetscape Art**
 - a. Identify possible projects and locations including but not limited to:
 - i. Murals
 - ii. Sidewalks / Boardwalks
 - iii. Buildings and other vertical surfaces
 - iv. Sculptures
 - v. Site furnishings: waste /recycling cans, benches /seat walls, bicycle racks, drinking fountains, and transit stops
 - b. Work with schools and other organizations
 - i. Identify participants
 - ii. Identify themes
 - iii. Develop project timelines



Partnerships & Funding for Public Art

Sandpoint Urban Renewal Agency

Founded in 2005 by the City Council, the Sandpoint Urban Renewal Agency (SURA) is the primary source of funding for public art in Sandpoint. SURA receives its budget—2.5 -5% of which is dedicated to public art— from tax increment (TIF) financing and has a life span of 24 years, which would take the agency to the year 2029.

Under tax increment financing, the increased taxes generated by increased property values in the URA are used to pay for public improvements, "in and other revitalization activities in a portion of that area known as the Revenue Allocation Area (RAA). At the time an urban renewal district is formed, the county assessor establishes the current value for each property in that RAA. This value is referred to as the "base" value. Over time, as both public and private dollars are invested and development occurs in the area, property values rise. The increase in value over the base is called the "incremental" value, or increment. The taxes generated by this incremental value are shared by the school district and the urban renewal agency.

There are two revenue allocation areas within the city which SURA funds may be allocated for public improvements. These two districts, the Northern and the Southern Districts, represent the boundaries where SURA funding for public art may be distributed. More information about SURA can be found at sandpointurbanrenewal.org.

Art by the Inch Fund

The Art by the Inch Fund is a way to collect donations from individuals or foundations that wish to support public art in Sandpoint. The donations are tax deductible under IRS code section 170(c)(1). Unlike funding from SURA, the Art by the Inch fund is not restricted to the Urban Renewal Districts and may be applied anywhere within City limits.

Grants

A wide variety of Grants from public and private entities are available for specific public art projects. Below is a partial list of potential sources for public art grant funding.

- National Endowment for the Arts
- Idaho Community Foundation
- Idaho Department of Commerce
- Idaho Humanities Council
- Inland Northwest Community Foundation
- Idaho Commission on the Arts
- Art Place America

Funding Organizations

Many local organizations have demonstrated a strong commitment to public art—many of which have partnered with the Arts Commission, SURA and the City with public art projects in the past:

- Avista Utilities
- Bonner County
- Bonner County Gardners Association
- Bonner County Human Rights Task Force
- City of Sandpoint
- Elks Lodge #1376
- Greater Sandpoint Chamber of Commerce
- Rotary Club of Sandpoint
- Sandpoint Lions Club
- Trout Unlimited

Other Partnership Opportunities

Partnerships with the many cultural institutions and governmental departments listed below are strongly encouraged.

- Bonner County Fair Board
- Bonner County Historical Museum
- Bonner County Library
- Festival at Sandpoint
- Idaho Department of Fish and Game
- Idaho Transportation Department
- Local Music and Theater Groups
- Pend Oreille Arts Council
- Panida Theater
- Sandpoint Historic Commission
- Sandpoint Music Conservatory
- Sandpoint Parks and Recreation Department
- Sandpoint Public Works Department
- Union Pacific Railroad

Conclusion

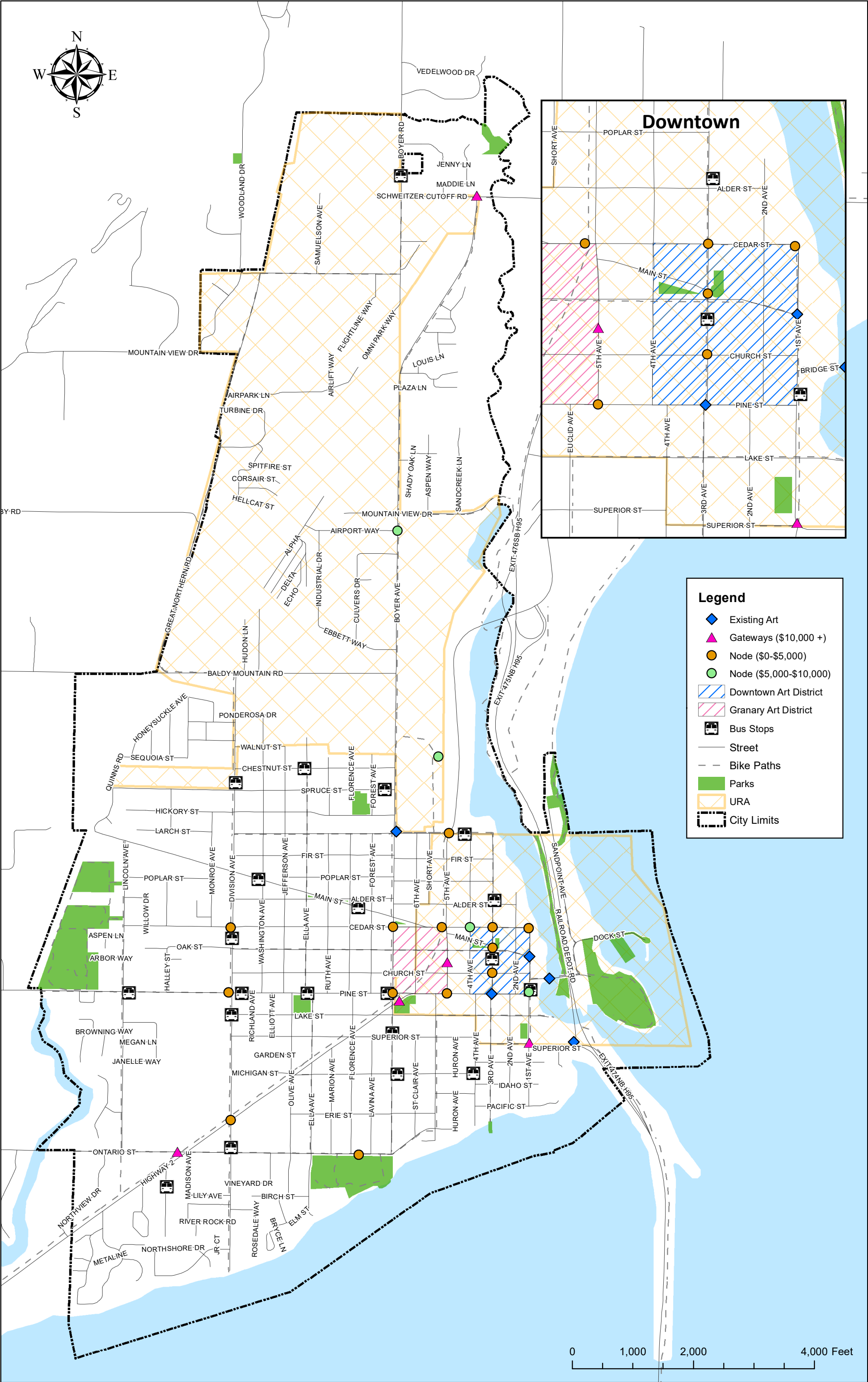
Public art creates a sense of place by incorporating original works of art into public spaces. It involves the public from artist selection to dedication. At its very core, it enhances the city's quality of life by:

- Making the places where we live, work and play more welcoming and beautiful.
- Creating a deeper interaction between the community and its environment.
- Adding dimension to civic spaces.
- Increasing the community's assets by creating images that help define a space.
- Allowing the community to express its identity and values.
- Demonstrating pride in corporate citizenship.
- Affirming the educational environment.
- Enhancing roadsides, pedestrian corridors and community gateways.

The Sandpoint Arts Commission strives to live out its mission and continue to provide public art for the enjoyment of future generations.



Sandpoint Public Art Planning Map



Legend

- Existing Art
- Gateways (\$10,000 +)
- Node (\$0-\$5,000)
- Node (\$5,000-\$10,000)
- Downtown Art District
- Granary Art District
- Bus Stops
- Street
- Bike Paths
- Parks
- URA
- City Limits



Sandpoint Arts Commission

Public Art Master Plan: Mural Policy and Guidelines

Mission Statement: The purpose of the public art program is to enhance the public spaces of the City of Sandpoint by the introduction of art into the City environment and to promote the City as a center for artistic and cultural excellence by such provision.



Mural Policy and Guidelines

BACKGROUND

Murals are one of the oldest methods of artistic expression. Murals have been made for thousands of years in a variety of styles and media. Typically, murals are large-scale pieces of visual art on a wall or ceiling and may be created with paint, ceramic, tile, wood, photography and projected light. Many murals are public in nature and incorporate local themes, locations, or traditions into the design. Additionally, murals sometimes incorporate architectural nuances into their design. Murals foster community pride and draw people into a specific area, such as art districts.

Definitions

Sign - The primary purpose of a sign is to relay commercial or instructional information. In its commercial role, a sign may have aesthetic value though its primary function is as a sales tool.

Ghost sign - A ghost sign is an old hand-painted advertising sign that has been preserved on a building for an extended period of time.

Graffiti - Graffiti is illicit writing, drawing or painting. Differing from murals in its illegal nature, graffiti is considered a form of vandalism.

Mural - A mural is a work of art commissioned or sanctioned by a building's owner. Appearing on walls and ceilings in a variety of media, murals have aesthetic and conceptual value. While a mural may incorporate text or other formal references to graphic design, its primary purpose is not to advertise.

Mural Sign- A wall painting or design that may include graphics, illustrations or symbols that represent the on-site business use or name but shall be limited in its allowed sign area to only such numbers, letters, logos or trademarks that represent or identify the business or use occupying the building on which the mural sign appears.

Hoarding – A temporary board fence put about a building being erected or repaired.

Note: The above definitions are for the purposes of this policy and are not intended to supersede any definitions specified in City of Sandpoint code.



SANDPOINT POLICY

The 2009 Sandpoint Comprehensive Plan, which serves as a road map for the community to follow as it considers development decisions, places a high value on attracting, encouraging and developing arts and culture. Sandpoint aspires to be one of the nation's best small arts towns by encouraging local artists, preserving cultural heritage, nurturing creativity, inspiring original expression, and cultivating art appreciation. The Sandpoint Arts Commission is dedicated to this goal. Recently, the City has experienced an increased number of artists seeking to paint murals. The 2009 Sandpoint Comprehensive Plan intends to preserve historical buildings, homes and neighborhoods. Sandpoint's history is something Sandpoint residents are very proud of and wish to protect and enhance. Therefore, the Arts Commission will continue to oversee the implementation of art in the City of Sandpoint, including murals.

The Arts Commission will use the following sections to review the compatibility and appropriateness of the theme, location and design of proposed murals. As always, it is the desire of the Arts Commission to support local artists and allow them to use their artistic expression for the public good. This goal must be balanced with one of continuing to uphold the character of the City and its neighborhoods. Consequently, future murals will be considered based on the following policies¹:

¹ The policies within the sections: *Theme, Location, Design, Enforcement, and Maintenance* were drawn from a Savannah Metropolitan Planning Commission Mural Policy Draft. This draft was included in the September 1, 2011 *The Savannah – Chatham Historic Site and Monument Commission* under Agenda Item #6.



Theme

- The theme for the mural should be representative of the history, culture, or location of the community and be respectful of the greater context of the community.
- Keeping in line with the Comprehensive Plan, new murals must provide residents and visitors with an unquestionable sense of place.
- Depictions of violence will be reviewed for their appropriateness for public display.
- The mural must comply with Idaho obscenity laws, as defined by State Code, and cannot depict sexual conduct or sexual explicit nudity, nor advertise any activity illegal under the laws of Idaho or the United States.
- The laws of free speech are applicable to the content of a mural.

Location

- The installation of a mural should complement and enhance the building and be incorporated architecturally into the façade.
- The location of the mural on the building should not cover or detract from significant or character-defining architectural features including ghost signs.
- Murals should enhance and complement the character of the surrounding neighborhood.
- Murals should not be located in an area which may cause undue distraction to drivers thereby creating a safety hazard.

Design

- The scale of the mural should be appropriate to the building and the site.
- The mural should be appropriate within the context of the surrounding neighborhood.
- The mural should be an original design.
- Sponsor and artist names may be incorporated but should be discreet and not exceed 5% of the design.
- All supplies utilized should be of superior quality and intended for exterior use.
- The mural should have a weather-proof and vandalism-resistant coating.



Enforcement

- Any mural without approval may be considered graffiti and enforced accordingly.
- All murals must have approved application with Arts Commission and City Council approval.
- When an official interpretation is deemed necessary, the Planning Department will determine if a proposal is a mural or a sign. The decision may be appealed to the City Council or City Attorney.
- Painted art on movable or temporary boards or surfaces are considered murals by the City and shall be regulated as such.

Maintenance

- The maintenance of the mural will be the responsibility of the property owner.
- The mural must be properly maintained to ensure that material failure (peeling paint) is corrected and vandalism removed promptly.

CONCLUSION

The City of Sandpoint is characterized by its strong artistic and cultural character. This character has been nurtured through the cultivation of partnerships between local artists, community members, and city organizations. The Sandpoint Arts Commission is an integral aspect of this partnership and aims to weave arts and culture into the fabric of the community. As the Sandpoint Comprehensive Plan articulates, this is done by incorporating elements of arts and culture into urban design, the educational system, commerce, community events, public-sector institutions, and neighborhood life. This mural policy aims to integrate this goal with the conservation of the unique historic atmosphere that Sandpoint residents value and promote.



MURAL / MURAL SIGN APPLICATION PROCEDURES

Sandpoint City Code 8-5-15(H) requires all requests for murals are to be approved by the Sandpoint Arts Commission and the Planning Administrator, with their recommendation forwarded to city council for approval on consent calendar. Incomplete applications will not be accepted.

Before a mural application is considered, an applicant should:

- Obtain the approval of the property owner.
- Obtain and complete a mural application form.
- For Mural signs, a separate sign permit must be obtained through the planning department for that area of the mural that will be counted as signage.
- Read the Mural Policy and Guidelines.

In addition to the completed application the applicant shall submit the following:

1. A scaled digital rendering of proposed design.
2. Digital photos of proposed site.
3. Digital photos of any existing signs or murals at proposed location.
4. A narrative addressing the following topic areas:
 - a. Describe the mural subject matter and content.
 - b. Describe how the mural subject matter and content enhance the architecture and surrounding neighborhood.
 - c. A brief history of the mural site should be provided so its historical integrity can be considered.
 - d. Describe how the mural will be maintained and submit a maintenance schedule.
 - e. Describe any signs, sign copy, “ghost” signs, or “ghost murals on the same building, wall, fence or hoarding elevation as the proposed mural?



File #: _____

**CITY OF SANDPOINT
PLANNING DEPARTMENT
MURAL APPLICATION**

Name of Applicant _____

Name of Business _____

Business Address _____

Business license Number _____

Telephone Number _____ **E-mail** _____

Applicant's Mailing Address _____

Applicant's Telephone Number _____ **E-mail** _____

Building Owner _____

Mural Artist _____

Address _____

Telephone Number _____ **E-mail** _____

Business license: _____

All information must be complete for this application to be processed.



Provide the following information:

Dimensions: Length _____ Width _____ Square Footage _____

Proposed Colors: _____

Proposed Materials: _____

Proposed method of application: _____

How will the surface be prepared? _____

If removable, how will the mural be attached? _____

Will the mural be illuminated? If so, how? _____

How will the mural be maintained? _____

Approximate Distance to nearest existing mural: _____

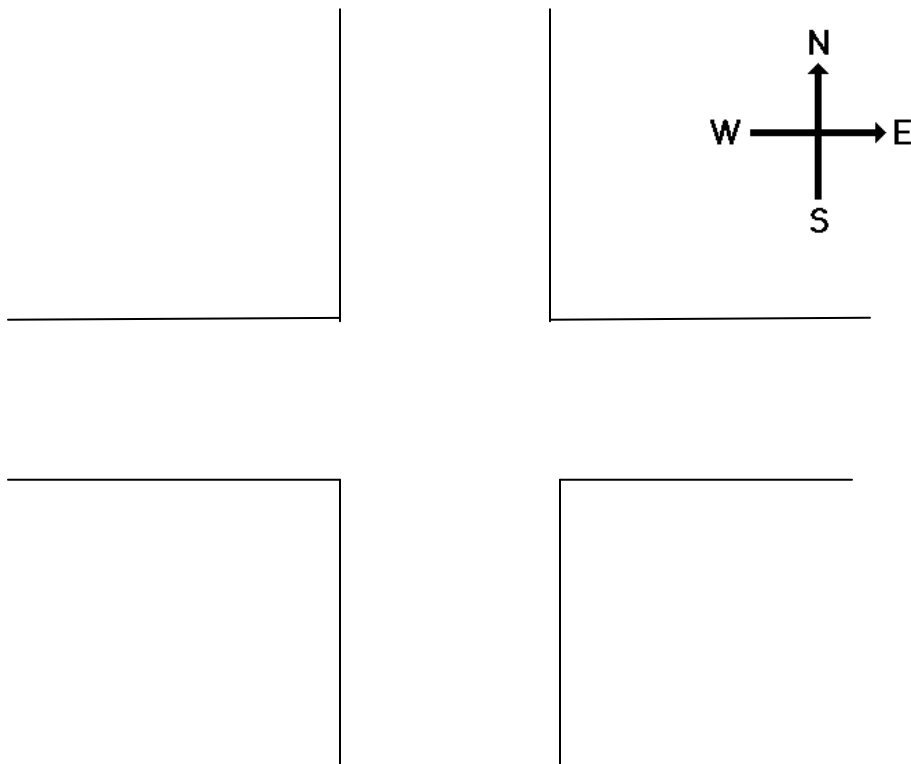
Does the proposed mural extend beyond one side of the building, wall, fence or hoarding?

Yes ☐ No ☐

Which direction(s) will the mural face N S E W



Using the map below, label the streets and mural location.



I hereby acknowledge that, as building owner or applicant I have read and examined this application and know the same to be true and correct. I will comply with all provisions of applicable laws and ordinances. I understand that the granting of a permit does not give authority to violate provisions of any state or local laws regulating construction or the performance of construction.

Signature of Building Owner/Applicant

Date



LOCAL MURALS

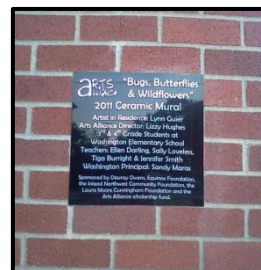
Sandpoint's tradition of murals can be seen on several buildings, many of which line the historic downtown of Sandpoint. These murals include²:

1. The Tree; Corner of First Avenue and Cedar Street



2. History of Brewing Beer; MickDuff's Brewing Company; 220 Cedar Street

3. "Bugs, Butterflies & Wildflowers"; Jeff Jones
Town Square Mural



² Photos of Sandpoint murals come from the Sandpoint Arts Commission archives.

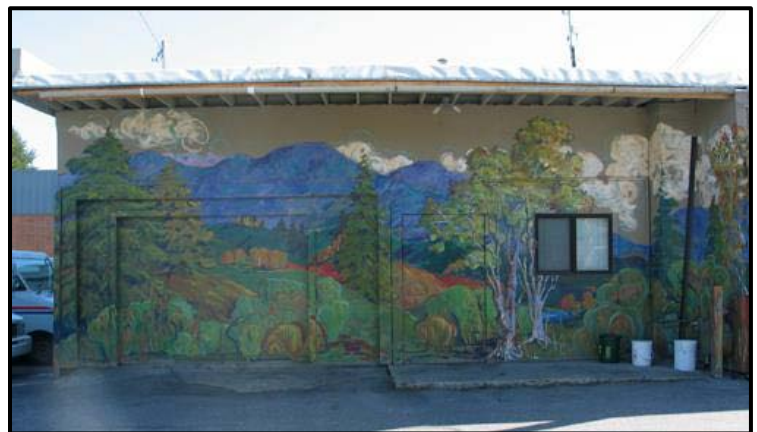


4. "Paint Bucket," 714 Pine Street



5. Caribou; 100 Cedar Street

6. Monarch Mountain Coffee;
206 N Forth Avenue



City of Sandpoint Public Art Policy

MISSION STATEMENT

The purpose of the public art program is to enhance the public spaces of the City of Sandpoint by the introduction of art into the City environment and to promote the City as a center for artistic and cultural excellence by such provision.

1 Purpose and Goals

Artists can be valuable members of planning or design teams and primary resources in the revitalization of the downtown and revitalization/development of neighborhoods throughout the city.

The goals of the Public Art Program include broadening the role of the artist in the community by:

- Advancing Sandpoint as an arts and cultural destination;
- Ensuring those responsible for the selection and placement of public art are broadly representative of the community;
- Recognizing the achievements and excellence of outstanding artists and increasing public access to their works;
- Developing a public collection of artworks with strong inherent aesthetic quality, representing diverse communities, and a wide range of artistic style and disciplines;
- Providing opportunities for artists to advance their art forms;
- Ensuring that public agencies and community representatives participate in the selection of public art.

2 Sandpoint Arts Commission

Proposed public art projects on City of Sandpoint property shall be reviewed by the Sandpoint Arts Commission ("SAC").

It is the purpose of SAC to act in an advisory capacity to the Mayor and City Council to create and maintain an atmosphere conducive to the fullest expression of all forms of the arts in order to enrich the lives of all Sandpoint citizens and visitors through public art.

- A. Advisory responsibilities include:
 - 1. Initiation of public art projects;
 - 2. Collaborating with city staff, agency representatives and project architect/landscape architects to identify possible projects;
 - 3. Recommendation of selection panel members;
 - 4. Recommendation of direction of project and finalists;
 - 5. Receipt of report on finalist/selected work.
- B. SAC may initiate monies for the Public Art Fund, through fundraising efforts and grant writing.

3 Dedication and Disbursement of Funds

- A. Monies collected for public art will be held in the City's general fund and dedicated as such by the City. Sources for public art monies may include:
 - Private donations
 - Donations from the City or other public entities
 - Monies from grants
 - A Percent for Art Program
 - Fundraising efforts
- B. The City Council is responsible for approving contracts with artists and authorizing payment.

4 Conflict of Interest

- A. Existence of a conflict of interest requires recusal from participation in the selection and recommendation process.
- B. It is a conflict of interest for a SAC member, or a person with whom he/she shares a household or professionally represents, is involved in a project that comes before the commission.
- C. No member of a project's architect's firm may submit a public art proposal for that project.
- D. No artist appointed to a selection panel for a project may submit a public art proposal for that project.

5 Application of Public Art Monies: Inclusions

Monies collected for public art may be spent for:

- A. Finalist proposals and travel expenses.
- B. Artist's fees for design, production and installation.
- C. Administration.
- D. Education activities.
- E. Creation of an inventory of public art.
- F. Dedications and publicity.
- G. Identification plaques and labels.
- H. Frames, mats, mounting, anchorage, pedestals, cases or other materials necessary for the installation and/or security of the work.

- I. Slides and other documentation.
- J. Insurance.
- K. Fees for consultants to a selection panel or SAC.
- L. Maintenance.

6 Application of Public Art Monies: Exclusions

Public Art Fund monies may not be spent for:

- A. Artworks which are not original.
- B. Decorative or functional elements designed by project architects, landscape architects or their consultants, without artist collaboration;
- C. Art objects which are mass produced of standard design, such as playground equipment or fountains;
- D. Directional elements such as signs, maps and color coding, unless designed and/or executed by an artist;
- E. Standard Architect's/Landscape Architect's/Engineer's fees

7 Selection Panel Appointments for Specific Projects

- A. Method of Appointment:
Upon identification of a specific project, SAC recommends selection panel members to the Mayor. SAC takes into account the established formula listed below, requests by individuals to serve, and staff recommendations. Selection panel members shall serve at the discretion of the Mayor.
- B. Panel structure consists of seven members:
 - 1. Voting members:
 - a. The project's representative, i.e., the project's architect or landscape architect or engineer or the project manager;
 - b. At least three arts professionals, two of whom must be artists;
 - c. Two citizens from the City of Sandpoint; and
 - d. One SAC member, elected by a majority vote of SAC
 - 2. Non-voting members:
 - a. City Council member; and
 - b. City staff.
 - 3. For complex projects, a selection panel may appoint a sub-committee to make recommendations to the full panel. At least two of the sub-committee members must be artists.
 - 4. Length of term:
Each panel serves through the completion of one public art project or such other term as may be set by SAC at the time of appointment.

8 SAC Procedures & Responsibilities

- A. SAC holds an orientation for each selection panel which may include a public art slide show and a review of the specific project.
- B. SAC:
 - 1. Develops the project's goals and sites for artwork.
 - 2. Determines a method for selecting an artist:

- a. Open Competition: Any artist or design team may apply, subject to limitations established by SAC;
 - b. Invitation: One or more artists are invited to submit proposals.
- 3. Recommend the site and budget.
- 4. If the selection process includes commissioned work, SAC:
 - a. Writes and publicly announces a "Call to Artists";
 - b. Schedules a selection panel to review the applications and make a recommendation to SAC;
 - c. Considers recommendations of the selection panel.
- 6. Selects the finalists and their work, and reports this information to the Administrative Committee for a recommendation to the City Council.
- 7. If approved by the City Council, the completed artwork becomes property of the City of Sandpoint.

9 Selection Panel Procedures & Responsibilities

- A. Invites applicants responding to SAC "Call to Artists".
- B. Allows finalists to make personal presentations, if necessary.
- C. From the proposals received, the Selection Panel approves finalists and finalist(s) for the project; or
- D. Make no recommendation from submitted applications and requests that SAC reopen the "Call to Artists."

10 Selection Criteria

- A. Criteria for artists may include the following:
 - 1. Project proposal
 - 2. Previous artwork
 - 3. Career history and professional accomplishments
 - 4. Design Team Projects. In addition to the above Selection Criteria, additional criteria to be considered for selecting artists for design teams may include but not be limited to the following:
 - a) Proven ability to work effectively in collaborative situations;
 - b) Experience in architecture or landscaped-based projects;
 - c) Experience working with design professionals and integrating artistic concepts into construction documents.
- B. Criteria for artwork shall include consideration of the following:
 - 1. Artistic quality, the strength of the artist's concept, vision, craftsmanship and originality of the artwork.
 - 2. Context, architectural, historical, geographical and socio-cultural context of the site.
 - 3. Permanence, the structural and surface soundness, warranty provisions and the inherent resistance to theft, vandalism, weathering, and excessive maintenance or repair costs.
 - 4. Diversity.
 - 5. Feasibility, project budget, fee schedule, artist's experience, permanence of materials, construction schedule and city permitting.
 - 6. Local artists may be given preference.

7. **Public safety: each work shall be evaluated to ensure that it does not present a hazard to public safety.**

11 Placement and Relocation of Artwork

If relocation of public artwork becomes necessary, SAC, in consultation with the City of Sandpoint, may recommend relocation of the artwork for one or more of the following reasons:

1. The condition or security of the artwork can no longer be reasonably guaranteed at its current site.
2. The artwork has become a hazard to public safety in its current site.
3. The site has changed so that the artwork is no longer compatible with the site.
4. A more appropriate location has been identified.

12 Maintenance of Public Art

SAC will assist in the creation of an inventory and the maintenance of all public artwork in the City of Sandpoint.

SITE FURNISHINGS

Site furnishings are amenities for pedestrians that also help tell a story about a place. They help define the character of the landscape and helps create a true “sense of place.” Site furnishings include waste and recycling cans, benches and seat walls, bicycle racks, drinking fountains, and transit shelters.

As defined earlier in this section, additive streetscape elements like site furnishings can be more whimsical and should introduce a more artistic character to the public realm. The City’s standard **waste can** is a simple, durable model manufactured by Victor Stanley (Ironsites RB-36). **Waste and recycling cans** should be placed in high-traffic commercial areas and public spaces where waste is likely to accumulate. They should be easy to service and clean, placed in unobtrusive locations, and should include a cover to keep rain and snow out of the can.

Art can be incorporated into/onto the waste and recycling cans, but careful consideration must be given to this particular site furnishing as the cans will receive some of the heaviest – and smelliest – wear and tear.



Existing Downtown waste can standard (top) and one of many art trash cans in Canton, Ohio (bottom).



integrating art

In Albany, New York, the Delaware Avenue Merchants Association teamed with local artists to paint waste cans that would be placed in front of their businesses.

Local artists are working with community members and downtown visitors help create colorful glass mosaics to dress up their existing exposed-aggregate concrete waste cans in Corvallis, Oregon.

Downtown advocates in Astoria, Oregon, a fishing town on the Columbia River, wrapped their waste cans with brightly colored historic canned salmon labels. The popular street features are affectionately known around town as the “fish cans”.





There are several different types of benches in Downtown Sandpoint. Some function as pieces of art and craft (top photo), some are the City standard (middle photo), some are provided by Downtown businesses (bottom photo).



When a city provides lots of seating on its streets and in its public spaces, it is saying “Welcome! Come sit down and stay a while!” Having a place to sit – particularly in a pedestrian-focused retail core – is key for attracting and keeping people downtown. As noted urbanist William Whyte observed, “People tend to sit most where there are places to sit.”

Seating should be located where people want to sit: facing the buildings and sidewalk (if located in the Features and Planting zone), facing the sidewalk and street (if located in the Frontage zone), in areas of heavy pedestrian activity, near water bodies or overlooking nice views, in the shade, in the sun.

The standard **bench** for Downtown Sandpoint is based on a Victor Stanley model that complements the standard waste can and pedestrian lighting. Of all the site furnishings, however, the bench is the least consistent in Downtown – somewhat by design. While benches need to meet basic ADA-accessibility guidelines, the community has expressed a clear preference for this streetscape component to be the most flexible and open to artistic interpretation in Downtown.



The ADA Accessibility Guidelines for Buildings and Facilities (ADAAG) dictates that:

“...benches shall be fixed and shall have seats that are 20 inches minimum to 24 inches maximum in depth and 42 inches minimum in length. Benches shall have back support that is 42 inches minimum in length and that extends from a point 2 inches maximum above the seat to a point 18 inches minimum above the seat.”

For complete guidance on ADA-accessible bench requirements, please see the ADAAG website.

Seating doesn’t always have to be on a bench, however. Architectural features, like stairs, low walls, planters, and leaning posts / rails, are great places for people to sit and should be considered as potential streetscape elements in future projects.

Bicycle parking should be visible, accessible, easy to use, convenient, and plentiful. Racks should support the whole bike (not just one wheel) and enable the user to lock the frame and wheels of the bike with a cable or U-shaped lock. A **staple rack** is the preferred bicycle rack because it is simple, affordable, and extremely effective when installed correctly. Bicycle parking should preferably be covered, well lit, and in plain view without being in the way of pedestrians or motor vehicles. **Art racks** have been used in many communities as a fun way to incorporate public art into the streetscape, as long as they meet the basic bicycle rack guidelines.

Seasonal or permanent **bike corrals** make efficient use of the parking strip or curb extensions for bicycle parking in areas with high demand. Corrals typically have 6 to 12 bicycle racks in a row and can park 10 to 20 bicycles. Some bike corrals are placed on curb extensions and covered (often called **bike shelters**). They might also include area walking and bicycling information and bicycle amenities, like a tool stand and tire pump. These facilities would be suitable on First Avenue and Cedar Street to encourage cyclists to park and walk through the district, reducing conflict with pedestrians on the sidewalk.



Covered bike shelter in a curb extension (top photo) and a more temporary bike corral in an on-street parking space (bottom photo). Both facilities use a version of the staple bicycle rack.



A place to sit is integrated into the transit stop pole (top); shelters provide a place to wait for the bus out of the weather



TRANSIT STOPS

Bus stop improvements along SPOT (Selkirks – Pend Oreille Transit) routes can make public transit service more attractive for getting around Sandpoint and connecting to Ponderay, Kootenai, and Dover. Stop amenities and locations play an important role in making the bus a more appealing transportation option for everyone.

SPOT stops along public streets may consist of nothing more than a sign on a pole but general standards still apply. Stops should be located on streets with a connected, accessible sidewalk network. The stops should be in locations where the bus can easily reach the sidewalk, even during the snowy season, and where waiting passengers feel safe and welcome. Well-marked crossings at nearby intersections should be provided to make it safer to move between stops and local businesses, homes, and parking. On-street parking and driveway locations should be taken into consideration when siting or improving a stop.

In Downtown Sandpoint, transit amenities like shelters, lighting, highly-visible signage, route

maps, timetables, and seating will make waiting for the bus more comfortable for visitors and daily riders alike.

At a minimum, seating should be provided at all transit stops in the Downtown Core. Each stop should also include a highly-visible route indicator, a route map, and an up-to-date timetable.

If shelters are provided, they must be sited so that they do not block the pedestrian walking zone and do not interfere with the bus' wheelchair lift and its ability to load and unload passengers. Elongated curb extensions are great places to put a shelter and other transit amenities. If there isn't enough room to provide a shelter on the sidewalk, the stop should be located next to buildings with awnings or overhangs to provide protection from wind, sun, and inclement weather.

Adequate lighting should be provided at the stop to improve pedestrian visibility and safety. Waste and recycling cans and bicycle racks should be located close to the stop.



PUBLIC ART

Sandpoint is an art town.

The City has had a Public Art Policy (Resolution 06-16) since 2006. It's core mission is "to enhance the public spaces of the City of Sandpoint by the introduction of art into the City environment and to promote the City as a center for artistic and cultural excellence by such provision." The policy outlines specific goals and guidelines that are overseen by the advisory Sandpoint Arts Commission (SAC).

There are a number of opportunities to incorporate public art on streets in Downtown Sandpoint – from handcrafted site furnishings to wall murals to temporary exhibits in the public right-of-way. As mentioned at the beginning of this section as overarching design guidance, public art elements should be integrated into the non-foundational streetscape components (e.g., waste cans, benches, bicycle racks) where possible and appropriate. Stand alone art pieces should be featured in plazas, curb extensions, and gateway areas.

COMMUNITY REVIEW

Some relevant excerpts for the Sandpoint Arts Commission

<http://cityofsandpoint.com/PDFs/NewsEvents/Community%20Review%20Report.pdf>

A Unified Arts District/Arts Umbrella

"Others wanted to see resources they described as a 'Sandpoint-Sand Creek Heart' and a unified Arts District/Arts Umbrella that would allow arts organizations to consolidate administrative and development. Some want street musicians and other interactive street performance to complete the feel of a thriving arts community." -pg 26

"In order to develop a truly thriving arts community, participants felt they must do a better job of working together to make their case for more public support, reducing destructive competition within the arts sector, and lobbying for elements of a more robust set of arts events and opportunities." -pg 31

"Recommendation: Build the arts population downtown and see the arts as a major economic development strategy – develop live-work space downtown, look at the feasibility of a museum and explore different kinds of arts events that complement existing community events. Make sure every major community event includes space for arts vendors – this is a win-win because artists have additional local economic opportunities and more people are attracted to the event." -pg 35

Sandpoint Airport

"Recommendation: Improve signage and invest in other improvements that enhance the experience of arriving at and visiting the airport. For example, an arrival center or at least a kiosk could be created for people visiting the airport by both car and plane. This amenity should provide a directory and map of services and businesses at the airport. This information should also be provided on-line. A combined museum/public event space is yet another possibility. These improvements and amenities should all contribute to the development of a campus-like quality or experience at the airport." -pg 41

Branding

"Opportunity Area 3: Attract visitors and create economic opportunities by developing Sandpoint's image as an innovative, dynamic community with natural beauty, small town character, and recreational opportunities. This opportunity area is about branding the community and making it easier for potential visitors

and businesses to be exposed to that brand. It recognizes the potential for people to relocate their business to the community after visiting to ski, enjoy the lake, or attend the Festival at Sandpoint." -pg 42

"Recommendation: Develop a coherent community brand for the Sandpoint area. See Appendix J for additional information. When undertaking a community branding process, some communities create a tagline and a logo and think they're done. In reality, logos and taglines are marketing messages that reinforce your brand. Here are some thoughts about effective community brands:

- Effective brands have a narrow focus.
- Work to differentiate the community. What's unique about Sandpoint?
- Rather than being rolled out one day, community brands are earned over time through word of mouth, social media, and other forms of publicity. A community doesn't suddenly wake up one day with a brand; it is the result of many related actions and decisions made by the community.
- Work to make sure your community can deliver on its brand. When they come, visitors need to find what they hear and read about.
- Effective branding focuses on activities and experiences available in the community. Create an activities guide instead of a visitor's guide.
- Brands benefit from marketing messages that evoke emotion.
- The development or clarification of a community brand requires tireless, consistent champions.

Recommendation: More effort should be made to advertise the city's treasures using social media. The City, the Chamber of Commerce, the hotels, and the management of Schweitzer should form a partnership to advertise and promote the city throughout western Canada and the northwest." -pg 43

Art Space in Vacant Storefronts

"Recommendation: Owners of vacant storefronts should be encouraged to allow community volunteer and art organizations to fill in those windows with art displays featuring the work of local artists or perhaps student art from local schools, historical photographs, information about the town's history and current community development efforts, or other cultural or locally significant exhibits. This would give the town's central retail district a more "lived in" and inviting appearance. A contest could be held to honor the best looking, most unique, or

most viewed windows. Such displays should be changed more than once per year." -pg 59

"For an article and resources on successful efforts to fill vacant downtown storefront windows with local art, go to <http://ruraltourismmarketing.com/2011/03/using-art-in-vacantstorefronts-to-rebuild-a-small-town's-future/> -pg 63

Wayfinding

"Opportunity Area 3: Continuing to develop a downtown that is easy to navigate and attractive and safe for pedestrians and cyclists To the visiting team's collective eye, directional signage as you approach Sandpoint and once you are in the downtown area is cluttered and not distinctive. Making it easy for visitors to navigate to and around downtown, and throughout the entire community — whether by foot, bike, or car — is an important part of making Sandpoint attractive to visitors. Visitors should be able to find what you have to offer on purpose, not by accident. This opportunity area also includes recommendations about parking and making the downtown more pedestrian and bicyclist friendly." - pg 60

"Recommendation: Identify signage and other improvements that would make it easier for residents and especially visitors to easily find routes and destinations in the downtown area. In particular, the visiting team encourages the community to look closely at gateway/arrival and directional signage." -pg 61

Chapter 5

ARTS COMMISSION

2-5-1: ESTABLISHMENT AND TITLE:

There is hereby established and created a commission to be known as the Sandpoint arts commission (hereinafter "commission"). (Ord. 1106, 2-18-2004)

2-5-2: STATEMENT OF PURPOSE:

It is the purpose of the commission to act in an advisory capacity to the mayor and city council to create and maintain an atmosphere conducive to the fullest expression of all forms of the arts in order to enrich the lives of all Sandpoint citizens and visitors through public art. (Ord. 1106, 2-18-2004)

2-5-3: DUTIES AND RESPONSIBILITIES:

The commission shall advise and assist the mayor and city council with respect to developing, coordinating, and promoting the performing and visual arts for the enjoyment, education, cultural enrichment and benefit of the citizens of Sandpoint. In furtherance of these duties, the commission shall attempt to accomplish, subject to council approval, the following objectives:

- A. Encourage the preservation and growth of the city's art resources and advance Sandpoint as an arts and cultural destination.
- B. Work with arts organizations, public agencies and community representatives, to plan and promote arts activities, provide opportunities for residents to participate in artistic activities.
- C. Assist in obtaining grants and donations in support of the arts, and encourage the donation of public art within the city.
- D. Foster opportunities for artists to advance their art forms and recognize the achievements and excellence of outstanding artists and increase public access to their works.

- E. Encourage a public collection of artworks with strong inherent aesthetic qualities and a wide range of artistic styles and disciplines. (Ord. 1106, 2-18-2004)

2-5-4: MEMBERSHIP, TERMS OF OFFICE, VACANCIES:

The commission shall consist of no fewer than seven (7) and no more than nine (9) voting members of the commission, to be appointed by the mayor and confirmed by the city council. One member of the city council shall act as a liaison. The members shall be chosen as citizens at large from the residents of the city, providing that three (3) members may reside outside the city limits. The members shall serve without compensation. (Ord. 1270, 6-20-2012)

- A. Commission Terms/Vacancies: Each member of the commission shall serve a term of three (3) years or until his or her successor is appointed and qualified. Vacancies arising in any member's position shall be filled for the remaining term of the member originally appointed. Initial appointments to the commission shall be made as follows: three (3) 1-year terms; three (3) 2-year terms; and three (3) 3-year terms. All subsequent appointments shall be made for three (3) year terms (evenly staggered if there are fewer members). Commission members may be reappointed to serve additional terms. The mayor shall determine the term of office for first appointed members, consistent with this section. The ex officio member of the commission shall hold office corresponding with their respective tenures in regular city administrative positions, and may be removed and replaced by the mayor. The mayor shall fill any vacancies occurring in the membership of the commission, with the appointment to be confirmed by the city council.
- B. Organization And Quorum: At the first meeting of each fiscal year or as soon thereafter as practicable, the members of the commission shall meet and organize to elect a chairperson, vice chairperson, and fill such other offices as determined necessary. The chairperson shall preside at meetings of the commission. The vice chairperson shall, when the chairperson is absent, perform the duties of the chairperson. A majority of the appointed members of the commission shall be necessary to constitute a quorum and conduct any business at any commission meeting.
- C. Removal Of Members: Any member of the commission may be removed with or without cause by the mayor with the consent of the city council.
- D. Meetings: The commission shall meet at a regular place and time as determined by the commission. All meetings of the commission shall follow the requirements of Idaho's open meeting laws to allow and promote public participation in the decisions of the commission. The commission shall keep minutes and other appropriate written records of its resolutions, proceedings, and actions.
- E. Rules: The commission shall have the authority, subject to Sandpoint city council approval, to make reasonable rules necessary for the execution of its duties as set forth in this chapter. Rules of procedure and bylaws, if any, adopted by the commission shall be available for public inspection.

The commission shall make a written record of the meetings, its resolutions, findings, determinations, and of its recommendations, which said written record shall be kept as a permanent public record. The commission will give monthly updates to the mayor and the city council, when appropriate. (Ord. 1106, 2-18-2004)